

# THE DIAL

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## LITERARY CENSORSHIP.

How far is it legitimate for authority to go in regulating the liberties of the public with respect to their habits, their diversions, and the indulgence of their individual tastes in general? Between the extremes of fanatical intolerance and unbridled license there are many intermediate degrees; at what point in the series may we find the golden mean which shall protect the unwary from actual peril, and which yet shall curb no innocent inclination? The question is far-reaching, and instances in point are abundantly supplied to the student either of history or of present social conditions. Authority always tends to abuse its power, and eternal vigilance is the price of many kinds of liberty that lie wholly without the political sphere. The aims of the fanatic or the doctrinaire are no less repugnant to sanity than are the easy-going ideals of the philosophy of *laissez faire* as applied to the vicious propensities of mankind. But in all doubtful cases, we think that the burden of proof lies upon the shoulders of those who advocate restriction; for individual freedom of thought and action is far too precious a thing, and has been achieved by civilization at far too heavy a cost, to be subjected to the risk of unnecessary impairment. There are no more pestiferous people on earth than those who, clothed in a little brief authority, seek to misuse it by forcing its unfortunate subjects to conform to their own narrow ideas of conduct.

The long chapter of folly and failure which records the history of restrictive and sumptuary and prohibitive law-making is highly instructive in its teaching, and its lessons have to be learned anew through bitter experience by every new generation. In matters of purely intellectual concern, it gives us warning examples in the form of trials for heresy, actions against sedition, and all kinds of restraints upon the press, the pulpit, and the platform. The very idea of censorship has become suspect, so uniformly has the practice been associated with the suppression of ideas that had far better been left free to find vent. And yet, if the question is pressed home, there is probably no individualist so confirmed as to deny the social necessity of setting some limits to freedom of expression. Society cannot, considering its own safety, per-

mit open incitement to what is universally recognized as crime, or open encouragement to what all but the hopelessly perverted will admit to be dangerous immorality. These considerations, however, would have to be stretched out of all shape to justify so ridiculous an institution as the long-established licensing of plays in England, or the more recent effort on the part of the great English libraries to inaugurate a system of censorship over current literature.

The censorship of the English stage is not likely to last much longer in anything like its old form, for it has been so riddled by the protests of practically the entire guild of dramatic authorship that it is obviously crumbling into a ruin. A system that makes it impossible to produce "The Cenci" on an English stage, that creates difficulties in the case of Ibsen, and that has nothing to say about the license of the music halls, the imbecilities of musical comedy, or the viciousness of works that make a jest of everything that is fundamental to morality,—such a system can hardly expect to find serious defenders. If it be not swept away altogether, the substitute devised for it will not continue to put a premium upon the most degrading tendencies of the modern stage, while prohibiting the earnest discussion of vital questions. No regulation at all would be far better than the old legalized hypocrisy, and the police could take care of really flagrant offences against decency.

An attempted censorship of books just now shares the attention of the English public with the long-debated question of the licensing of plays. It is an effort on the part of the great circulating libraries to save their customers from contamination by books deemed unsuitable for general reading. This private and self-appointed censorship has aroused no little indignation, not only among publishers, who think themselves quite as competent censors as anybody else, but among intelligent readers as well, who naturally resent such misguided paternalism. It is a rather serious matter; for the sales of a publisher in England depend largely upon the attitude of the libraries, which purchase new books by the hundreds and thousands of copies. In the case of many a book, the library orders are necessary to make its publication profitable, since the sales to private buyers alone would not suffice to cover the cost of production. The libraries have sought to establish a *modus vivendi* by requesting that books be submitted to their august consideration in advance of publication, and on this will be based the approval

or rejection of them for library circulation. But this scheme seems rather hard on the publishers, who will have incurred a considerable part of the expense of bringing out a book before the verdict of the libraries is made known. If books are to be censored at all in this fashion, it should obviously be done in manuscript, while there is time for a publisher to withdraw from what may be a disastrous enterprise. Besides, such a method savors altogether too much of the "leave to print" which is associated with the most obnoxious form of ecclesiastical tyranny.

The system seems, however, to be already in limited operation, and two novels have recently been placed upon this new Index Librorum Prohibitorum. The London "Nation" thus comments upon the incident:

"The library censorship has already fallen into the trap which, in the present condition of English letters, awaits all censorship, literary or theatrical. It has assumed as its standard a certain type of marketable article, and has decided that it will not countenance any deviations from that standard. Two books have been refused circulation; whether by way of the major or the minor excommunication, by a refusal to sell them, or to recommend them for sale unless they happen to be specially asked for, we do not know. Neither, so far as we can discover, contains a gross word or an alluring description."

Contrasting this work with work that has no difficulty in escaping censure, the writer goes on to say:

"If it is to be compared with the kind of fiction which the old commercial freedom and the new commercial censorship (and they are mere varieties of the same spirit) usually encourages, the contrast is in the main between work which is moral in intention and in effect, and work which has no kind of moral aim or result, between meretricious, venal, and absurdly un-Christian writing, and the effort to represent things as they are, or to discover regenerative forces wherever they may exist."

The conclusion of the discussion is tersely put:

"The libraries, indeed, are following the path set them by Mr. Redford. It will lead to disaster."

Fortunately, no question of this sort can arise in our own country. We are a people of private book-buyers who, for better or worse, will purchase the books that we wish to read. No private library trust seeks to regulate our tastes and determine what is good for us. On the other hand, our public libraries, being distinctly educational agencies supported by public taxation, have a responsibility which they are bound to accept. Instead of giving the public the reading it wants, their plain duty is to encourage the better kind of reading. But this duty is performed, be it observed, not by putting particular books under the ban, but by selecting from the

many that clamor for purchase the comparatively few that the resources of a given library permit to be purchased. Here is no conspiracy in restraint of the trade in imaginings, but an exercise of discriminative judgment on the part of each library, acting singly and for its own purposes. In taking this course, any library may blunder now and then — and grotesque examples of such blundering frequently come to light — but no book that is worth while is likely by such sporadic action to be kept out of the public reach or have its fortunes seriously impaired. Between this system and the English library censorship there is all the difference that exists between organized effort and free individual initiative.

### BEING A CRITIC.

Being a critic is not all beer and skittles. The popular opinion of him is of one who has not learned any science or succeeded in any art, and is therefore empowered to sit in judgment on those who have. "Can you sing?" asked the *Maestro* of the aspiring pupil. "No!" "Can you play?" "No!" "Then I don't see anything for you but to teach music."

As a matter of fact, nine out of ten of the good literary critics have been great creative artists or philosophers. A critic can hardly have too wide a range of knowledge. The literatures, philosophies, sciences, and arts of the world must be measurably well known to him. And he must have experience of nature and humanity, so that he can check his texts. Of course it is not to be expected that he shall know all these matters as well as the separate practitioners of them know each one, — nor is it necessary. To compare, to contrast, to bring together widely separated works and ideas, to trace the analogies between things, to arrive at underlying principles, — these are the offices of the critic. The specializing is almost the opposite of the critical mind. The mere analysis or appreciation of single works, unless backed up by such broad knowledge, or dictated by some rare instinctive taste, is apt to be hurtful rather than helpful. And minute knowledge in one direction alone does not help much. It is doubtless a solace and a joy to know Anglo-Saxon, but it is something better to be able to detect in Caedmon the beginning of that high and haughty English strain, that Titanism, which comes out in Marlowe, Shakespeare, Milton, and Byron, — all of whom were, in Cardinal Newman's phrase, "great and rebellious sons of God."

But there is a special training which a critic ought to have, even though he is an inspired appreciator. It consists of a study of the basic elements of literature which the great critics of the past have dug up, and of the casual utterances or well considered opinions on their art which great writers

have thrown out. To go without these would be like a player trying to dispense with the traditions of the stage; like a man trying to be a great lawyer with only the knowledge of the Statute-book of his own State. And the mass of this opinion is to-day so great that to know it is a business in itself. It is not to be supposed that anyone can keep it all in his head at once. The real critic will have tried to read most of it, but he will keep the best and let the rest go. It is probable that he will be able to stand an examination on the *κἀθαρσις* of Aristotle, or Lessing's demarcation of poetry and painting, or Schiller's definition of art as the play instinct and his distinction between the Beautiful and the Characteristic, or Coleridge's explanation of Imagination and Fancy, or De Quincey's differentiation of the Literature of Power and the Literature of Knowledge, or Arnold's phrases about the Grand Style and Natural Magic. But just what the Daciers said in the fight between the supporters of Ancient and Modern Literature, or what John Dennis thought of Dryden or the German criticism of Bodmer and Gottsched, may well escape him. Yet all this mass of past criticism and opinion is like the leaves which have fallen, the trees which have rotted, the rocks which have disintegrated; and, once taken into the mind, it forms a humus or soil in which new crops can be grown.

There are two large works in English which together sum up the whole course or growth of literary opinion. They are Bosanquet's *History of Aesthetics* and Mr. Saintsbury's *History of Criticism*. The difference between these two books, apparently parallel, is amazing. Bosanquet tunnels underground; he dives into the caverns of metaphysic and psychology, — he spares no labor. Mr. Saintsbury skims along the surface, skips from flower to flower, and declines to meddle with anything that looks ugly or forbidding. Bosanquet's book is one of the most difficult in the language; it is harder than his originals, because, of course, he has to condense whole theories and treatises into a few paragraphs or pages. Mr. Saintsbury's book is written in a lively and exhilarating style, and is itself literature. But Bosanquet goes to the root of the matter, and reports in a colorless and unprejudiced way all the deepest divinations of the ages. Mr. Saintsbury is, in spite of his vast erudition, shallow in treatment, and from first to last is the victim of a preconceived theory of his own. Reading Mr. Saintsbury is like indulging in a long course of sugar-plums which is pretty sure to disorder the stomach; reading Bosanquet is like taking repeated doses of senna and quassia to set it right again. Mr. Sidney Colvin's little treatise on the Fine Arts is perhaps a mean between these two works, and will give anyone a fair idea of the questions which criticism propounds and tries to answer.

But there are certain texts of criticism which the modern critic must know for himself. One of these is Aristotle's "Poetics." It is probably a fragment, as it does not cover the whole range of Greek liter-



ature. Excepting some scattered and generally slighting remarks on poetry in Plato, and the lively and just appreciations of tragic poetry in "The Frogs" of Aristophanes, it is the earliest extant document of criticism. And it is the best. It is, indeed, the corner-stone of all sound criticism. Nowhere else is there so much pregnancy and profundity; such keen analysis of literature and its relation to life. The greater part of Aristotle's judgments are as valid to-day as when they were written. A second great foundation of criticism is Lessing's "Laocöon." Taken as a survey of literature, it is even more fragmentary than the "Poetics," for it deals mainly with one point—the differentiation of the matter and powers of poetry and painting. But the white light of truth which it sheds on this subject pierces to the farthest cranny of literature.

Longinus is the ancient type of the inspired appreciator—the man of taste rather than of analysis. The greatest critic of this kind in modern times is probably Goethe. The discursive remarks on literature and art scattered through his autobiography, his essays, letters, conversations with Eckermann, form as large a body of good criticism as exists anywhere. But the difference between his way of criticising and Lessing's is immense. The latter pierced to one central truth, good for all time; developed it, and made it immovable. Goethe shifts his point of view around and around: now he sees the shield gold, now silver; now he is Gothic, now Greek. Pretty much all his work in criticism may be, and in fact has been, done over. Take for example his criticism on Hamlet, in "Wilhelm Meister." Fine as this is, it has been pretty well riddled by recent analysis.

Schiller is of the school of Aristotle and Lessing and Kant. His "Æsthetic Letters" are a mine of rich discoveries in criticism. The Schlegels are perhaps more remarkable for the pupils they taught and inspired than for their own work, good as this is. Heine is the King's jester of criticism—Lear's Fool—who says the wisest things under the guise of mocking folly. Nearly all the great German philosophers—Kant, Schelling, Hegel—have discussed the æsthetic problems. Schopenhauer is as great in criticism as in philosophy. He has such skill in words that he can make our dissolution into nothingness seem a delight, and he paints the martyrdom of genius so attractively that one would not wish to be spared a single nail of the cross. The vast mass of Richard Wagner's prose works contains much penetrating and true criticism. He was a great man of letters, a great dramatic poet, by the grace of God,—a musician, I should say, by the determination of Richard Wagner.

England must take off its hat to Germany in criticism, as Germany must go down on its knees to England in creation. For foundation criticism, the establishment of first principles, there is no equality between them; and in the gathering of seed-bearing vitalities of thought, England has hardly been more than a gleaner in the field where Ger-

many has reaped a full harvest. Even so, there are important discoveries and distinctions in Coleridge, DeQuincey, and Arnold. But in appreciation, the comparison of writer with writer, of epoch with epoch, England is rich enough. In the works of Hazlitt, for instance, while there is, I suppose, hardly a sentence which goes to the bottom, hardly a truth which really teaches, what zest, what gusto, what picture, what reflection and reverberation of his subjects, what inspiration to a love for literature! He is, in fact, the typical English-writing critic,—for our masters in this trade have mainly desired to bring to our lips the rich full-bodied wine of literature, rather than to offer to our hands a vial of biting acid with which we might analyze masterpieces and see what they are made of. Yet Coleridge's prism decomposes, and Arnold's phrases disintegrate; and they are the greatest of English-writing critics.

American criticism has followed, in the main, the English human rather than the German abstract method. It has great names in Emerson, Lowell, Stedman. Each of these has been, in his own way, a sort of camera obscura reproducing in miniature the varied hues and forms of the literatures of the world. Poe flocked by himself, and was analytic. I think he was nearly always wrong in his principles and nearly always right in his practice of criticism. Lanier, who acquired some reputation as a critic, is wrong in both respects. The man who could prostrate himself before George Eliot like a South Sea Islander before his fetish, and could recommend that Sterne and Fielding be thrown into the sewer, has no critical authority which anyone is bound to respect.

"France, famed in all great arts, in none supreme," is not even supreme in criticism, in which it has made so great an effort. Of its criticism of the past, the schools of Boileau and Voltaire, no one would have much to say now. It has wit and it has good sense, and it is utterly uninspired. The best of this kind is Molière's manly good sense in "Les Précieuses Ridicules," "Le Misanthrope," and "Les Femmes Savantes." But France's recent criticism has a great name. Sainte-Beuve is acclaimed a prince in the profession. Lowell, I imagine, was thinking of him when in one of his last papers he coined the phrase "detective criticism." I should prefer to call it the criticism of gossip. It is biographical in intent; and as there are a hundred people who want to know about a poet's love affairs, or how much money he had in his purse, to one who cares anything for his verses, this sort of criticism has been popular. Sainte-Beuve has of course delicacy, finesse, justness of mind. But he deals by preference with second-rate or third-rate or tenth-rate geniuses. A really great writer frightens him as much as Snug thought his personation of the lion would frighten the ladies. Taine rather goes to the other extreme. He is somewhat like a boy who gets drunk for fear he should be thought a mollycoddle. He is so determined that everybody



he writes about shall be in a passion, that he makes us think that the great writers were always shouting at the top of their voices. But he has a genuine feeling for greatness, and despite his Procrustean method is usually right in his sense of proportion.

To me, Victor Hugo's book on Shakespeare is more important than the whole of Sainte-Beuve. Arnold made good fun of its occasional rhodomontade, and the invariable implied winding up of the innumerable roll-calls of poets and prophets with "and Victor Hugo." But it is noble in its belief in nobility, great in its advocacy of greatness. And it has delicacies which surpass those of Sainte-Beuve as much as the hangings of the dawn surpass those of a ballroom. Beside Hugo, Sainte-Beuve's attitudes and graces are as those of a dancing-master to the pose of a king. It is true that Sainte-Beuve can probably be trusted to have read a good deal of the books he criticised; whereas one always harbors the suspicion that Hugo, like Mr. Boffin's mentor, had not gone right slap through his poets and prophets and historians very recently.

Instinctive taste and the analytic faculty — these are the two qualifications for a critic. The fault with taste is its want of certitude. It may be right or it may be wrong, and it changes from age to age, almost from season to season. "I don't know anything about art, but I know what I like," — that is the natural human cry. Taste offers assertion without argument, opinion without proof; its value in the end must depend on whether it is backed up by previous analysis. By itself, analysis is dry enough. It does not appeal, but it carries. It preserves the proportion and significance of things, and keeps mankind from straying too far after false gods.

CHARLES LEONARD MOORE.

#### CASUAL COMMENT.

A PUBLISHER WITH AN ENVIABLE RECORD for honorable dealing, sane and conservative methods, dignified restraint, real service to the cause of literature and learning, and a good degree of pecuniary success therewith, has recently rounded out his threescore and ten years of life and forty-five of business experience, and has marked the occasion with some unusually interesting professional reminiscences in a late number of "The Publishers' Weekly." Mr. Henry Holt, whose name on the "Leisure Hour Series" is familiar to novel-readers, as it is to science-readers on the "American Science Series," and to naturalists on the "American Nature Series," and to other wide circles of readers on the works of Taine, Mill, Maine, ten Brink, Austin Dobson, and many other world-famous authors, relates how he (with abundant precedent and illustrious example to encourage him) forsook law for literature at an early age and became a manufacturer of books at the same time that he was, in a modest way, a writer of them. His authorship of

two remarkably good novels, "Calmire, Man and Nature," and "Sturmsee, Man and Man," first issued anonymously, is now generally known. The rise of Mr. Holt's publishing house, under its various designations, is an instructive history of the increasing success and reputation of a wisely and honorably conducted business. Naturally enough, Mr. Holt dwells with fond retrospection upon the principles and policies of his earlier associates in publishing, and laments the competition and greed and questionable practices of these latter days, when the issuing of books is no longer the dignified profession it once was — to the present detriment of all concerned. "I suspect," he declares, "that whatever may be the case with the industrial and educational branches of publishing, the *belles-lettres* branch has got to be conducted as a profession, or there is no money in it. The old fortunes in the business were built up on this principle. Apparently the fine flavor of literature will not stand being dragged through the deeper mires of competition." All will join in Mr. Holt's hope that, despite his seventy years, he may "continue in evidence some time longer" in the trade which he has so long honored, and has done so much to elevate to the dignity of a profession.

WILLIAM EVERETT, TEACHER, PREACHER, AUTHOR, LECTURER, AND PUBLICIST, the third son of Edward Everett, whose gift of oratory he in a marked degree inherited, and best known as principal, for nearly thirty years, of the Adams Academy at Quincy, died at his home in that "city of presidents" on the sixteenth of February, at the age of seventy. Educated at the Boston Latin School, Harvard College, Trinity College, Cambridge, and at the Dane Law School, and admitted to the bar as well as licensed to preach, Mr. Everett's intellectual interests and his abilities were wide and varied. A tutorship in Latin at Harvard was soon succeeded by an assistant professorship, and this, in 1878, by the principalship of the preparatory school which he made famous for its thorough and scholarly work. His excursions into politics, including a term in Congress, his spirited championship of the Mugwump cause, and his stalwart independence at all times and on all questions, are matters of record. What more nearly concerns us here are his fine Latin and Greek scholarship, his unexcelled mastery of his own language in both speaking and writing, and his contributions to literature, including his "College Essays," "On the Cam," and, for young readers, "Double Play," "Changing Base," and "Thine, not Mine." His many courses of Lowell Institute lectures, notably his last year's series on eighteenth-century British oratory, should not be forgotten. He is said to have finished, a short time before his death, a biography of his father, and also a book inspired by a vision of peace and war. It is to be hoped that both works will soon appear in print.

POE'S PROSPECTS OF A PLACE IN THE HALL OF FAME of the New York University are considerably brighter than they have been. Five years have passed since the failure, by nine votes, to inscribe his name in our American Valhalla; and sixteen vacancies have in the meantime been created and filled in the Board of Electors, the present composition of which is regarded as preponderatingly in Poe's favor. Nominations of candidates for immortality are, by the rules, to be placed in the hands of these hundred electors on the first of May, and on the first of October the ballots will be cast. It would be passing strange if Poe should again be voted down. To foreign observers, especially, it would be hardly short of scandalous. In a current article, of considerable weight, in the "Edinburgh Review," Poe's genius is made the subject of a lengthy study. "Edgar Poe, World-Author," was the heading that Professor Charles F. Richardson chose for the prefatory sketch to his late edition of Poe's complete works. "Taking five representative libraries of world-literature," he writes, as quoted in the Review, "in English, German, and Italian, Poe is the only name appearing in all five" — the only American name, we assume. And again: "In many a little German, Austrian, or Italian bookshop, he stands as the sole representative of the literature of his native land." Whether or not he chances to be among one's personal favorites, Poe's fame and influence and enduring popularity are such as to render ridiculous any official attempt at a denial of his eminence.

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THE BOOKS THAT ARE ALWAYS OUT, when we apply for them at the public library, must be in *some* fortunate hands; but in whose? Library workers are familiar with the half-resentful, half-incredulous expression that comes over the applicant's face when told for the ninth time that Mrs. Ward's "Marriage à la Mode," or Mr. F. Hopkinson Smith's "Peter" is not in. "Other people get what they want at the library; I don't see why I never can," murmurs the disappointed card-holder, as he finally makes the best of Thackeray's "Henry Esmond" or Trollope's "Barchester Towers." A suspicion seems often to be cherished by the unsuccessful applicant for a recent and popular book that the desired work is maliciously kept from him, or is being read at leisure by the library trustees and employees before being put into general circulation; or, not uncommonly, the library page is held guilty of carelessness in overlooking the book and of reporting it as out when it is really in. The Leith Walk Library, in Edinburgh, is one of the comparatively few present-day libraries that use the cumbersome "indicator" to inform applicants what books are available at any given moment — at least among those most in demand. A recent visitor to this library was told that this bulky and antiquated piece of equipment is deemed necessary in Scotland because the Scotch are proverbially suspicious and demand some sort of ocular evidence that a coveted

volume is actually not at hand. Many Bostonians will recall the blackboard-like indicator in use thirty-five years ago at the Boston Public Library, and will remember the sinking of the heart which followed the discovery, in black, and not in white, of a number representing a longed-for book.

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A PLEA FOR TRUE BIOGRAPHY, made recently by Mr. Edmund Gosse before the members of the London Institution, deserves a place beside Professor Hart's late address in favor of unfalsified history. One may not go all the way with Mr. Gosse in his demand for naked truth in its every detail; yet the fact remains that the greatest biography in the English language is noted for its unsparing, realistic treatment of its subject. Still, not all men are so interesting and so lovable in their little weaknesses and failings as Dr. Samuel Johnson, even supposing them to be attended by accurately observing and truth-telling Boswells. A few of Mr. Gosse's own words will make clear his convictions in this matter. "I will even dare to say," he declares in regard to the biographer, "that his anxiety should be, not to avoid indiscretion, but to be as indiscreet as possible, within the boundaries of good taste [but who shall fix those boundaries?] and good feeling. He should start determined to reveal as far as possible, to drag the coy, retreating subject into the light of day." The speaker then referred to the conflicting motives, the wish to instruct and the desire to amuse, the result being commonly that the subject is presented "in a tight frock coat, with a glass of water in his hand and one elbow on a desk, in the act of preparing to say, 'Ladies and gentlemen.'" Nevertheless even Mr. Gosse would probably admit that much is now being written, in the shape of personal reminiscences of the great, that errs on the side of trivial detail. After all, the biographer, with the genuine gift of minutely faithful and at the same time grandly inspiring biography, is born, not made.

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THE SOLITARINESS OF MAURICE MAETERLINCK is considered by some who have studied his character one of his most marked characteristics. It is a trite observation that the mountain heights attained by men of the loftiest genius are in an atmosphere too rarefied for ordinary mortals to breathe, and consequently this aloofness is necessarily common to all leaders in the realm of ideals. M. Gérard Harry, in a recent volume devoted to the study of the famous mystic, finds in his aloofness the key that unlocks the man's character and his work. He hesitates whether to ascribe this quality to "the fear of being too unlike the majority of men to be understood by them," to "the voluptuous sense of plenitude which the vision acquires at unfrequented altitudes," or to "the instinctive repulsion which the parade and ostentation of the frivolous living of the period must inspire in one who explores the abyss too profoundly to be able to take seriously the agitated swarmings of the surface" — or, finally, to all three of these

probable causes. One need not, however, be a Maeterlinck to appreciate the luxury of solitude and the calm delight of self-communing. Even so convivial a soul as Sir Walter Scott has left it on record that if he were forced to choose between eternal society and eternal solitude he would tell the jailer to turn the key and leave him alone.

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THE SLOW BUT SURE PROGRESS OF THE OXFORD DICTIONARY is brought to our notice by the appearance, at irregular intervals, of a new volume. Dr. Murray's great work, the greatest ever undertaken in English lexicography, has now advanced, in its seventh volume, to the end of the letter P, and hopes are entertained that Q and R will be disposed of in the present year. Thus there is good ground for expecting that men now living will see the completion of this scholarly and useful publication. But (melancholy thought) the dictionary of a living language, like the catalogue of a growing library, is no sooner published than it is out of date—a disability that becomes more serious with every passing day. Among the more interesting entries under P in the Oxford Dictionary is the word "psychological," especially as used in the expression, "the psychological moment," now conceded to be a blundering translation, or application, of the German *das psychologische moment* (that is, the psychological momentum, or impulse). It is probable, however, that in defiance of logic "the psychological moment," like "the personal equation," will continue to enjoy an undeserved reputation for peculiar aptness and force.

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THE METRICAL INSTINCT, the impulse to express oneself in verse rather than in prose, is almost a primitive instinct, manifesting itself in all literatures before the development of a prose style. It is natural, therefore, that many of the crude attempts, both printed and unprinted, of ambitious young people to achieve the dignity of authorship should take (or endeavor to take) metrical form: But the reader of these zealous efforts must often wonder what the writers' notions of rhyme and metre really are, or whether they consciously possess any such notions. The Sunday issue of a metropolitan newspaper which is indulgent toward embryonic poets lately printed on a single page ten of these amateur effusions in verse—or in what bore the outward appearance of verse. The first of them, under the promising title, "Glorified by Love," canters along briskly for a line or two, then abruptly halts, then breaks into a walk, alternating gaits in a bone-shaking fashion throughout. The first line runs, not unglybly: "Today as I was passing through the busy scenes of town"—a good, swinging metre; but before the end of the second line is reached ("I saw an humble mendicant, crouching, head bowed down") the rhythm disappointingly halts, though the rhyme is irreproachable. A little further on, however, the poet suffers ignominious defeat in both particulars. A sufficiently fluent line, "But as

I stood condemned, yet weak, unable to give help," is thus feebly supported: "Two brothers stalked across my path—they in duty forgot self." Do verse-endings such as these, we wonder, answer each other's call for help—in the writer's mind? It is an amusing study, that page of would-be poetry by contemporary authors not yet famous, and it displays prodigious zeal, whatever its deficiency of knowledge.

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THE FINALITY OF FIRST IMPRESSIONS in the book-world, commercially considered, is a rule proved by some conspicuous exceptions. Edward FitzGerald's "Omar" languished in the market for years, with almost no sales, and had suffered the indignity of being marked down to a penny in the London book-stalls when a discerning eye caught sight of it, and an appreciative word gave it a wide vogue. Lew Wallace's "Ben-Hur" did not at first find popular favor, only twenty-five hundred copies being sold in two years. Then the tide turned, for some reason, in its favor, and it made a record for large sales. The appearance of Mr. Hall Caine's pamphlet, "Why I Wrote 'The White Prophet,'" after it had become painfully evident that book-buyers were not jostling one another to secure copies of the Manxman's new novel, moves one to doubt whether the author has acted with either professional dignity or commercial wisdom. *Qui s'excuse s'accuse*. If the novel shows deficient vitality on the market, no amount of explanation why it should be accounted a memorable production will breathe into it the breath of life.

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THE BEST-HOUSED AMATEUR JOURNAL IN THE WORLD may safely be pronounced to be the "Harvard Lampoon," which has just moved into its new forty-thousand-dollar building at the corner of Mt. Auburn and Bow streets, the dedication of which was celebrated with a grand gathering of former "Lampoon" editors and other dignitaries, including Professor Barrett Wendell, also an ex-Lampoonist, who addressed the assembly informally. The "Lampoon" dates from 1876; and it is one of its founders, Mr. Edmund M. Wheelwright, of the class of '76 and now practising architecture in Boston, who designed and supervised the erection of the new building. Foreign countries have been drawn upon for ornamental finishings to the handsome interior—including rare and costly furniture from Holland, an Elizabethan mantelpiece from England, leaded glass windows from Belgium, and tiles from Delft. Material comfort and æsthetic satisfaction have both been kept in mind in fitting up these quarters for future generations of Lampoonists. Long may this piquant representative of college wit live to excite the mirth of its readers!

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THE SHIFTING SANDS OF ORTHOËPY are so very unstable that it might almost be questioned whether there is, after all, any such science. The other day in London a lecturer before the Elizabethan Society dwelt on the not universally understood fact that our



pronunciation is changing so rapidly that, were Shakespeare now alive, he would probably be unable to understand one of his own plays as presented on the modern stage. In illustration of this ceaseless change—a change that reveals itself in the rhymed verses of our poets of various periods—the lecturer adduced the word “time,” whose pronunciation in Chaucer’s day he represented by the spelling “teem,” in Shakespeare’s by the spelling “tame,” and in modern cockney by “toime.” Instruction in English at school tends to hold cockneyisms in check, and acts undoubtedly as a beneficent hindrance to all erratic tendencies in pronunciation. But no living language will ever crystallize into rigid and changeless forms, whether in grammar or spelling or mode of utterance. Hence the folly of hoping for a permanently satisfactory scheme of phonetic spelling.

A LIBRARY FOR PRINTERS, erected by printers, is a sort of standing refutation of the time-honored saying that the shoemaker’s children go barefoot and the tailor’s family dresses in rags. The Printers’ Home at Colorado Springs, founded and maintained by the Union Printers of America, has just made a \$30,000 addition to its fine buildings, in the shape of a library to house its excellent collection of books, about 11,000 in number. It is proposed to make it eventually far more attractive and home-like than the usual public library. The main building of the Printers’ Home was dedicated in 1892, and the property, including extensive subsequent additions, is now valued at a million dollars.

#### COMMUNICATIONS.

##### THE “BEST SELLER” AND THE GENTEEL ATMOSPHERE.

(To the Editor of THE DIAL.)

When will there arise an author of popular fiction courageous enough to come forward and reveal his formula? It is quite patent on the very cover of every successful novel, and so unvarying that it is with difficulty one distinguishes a season’s books apart; yet the writers wink at each other, so to speak, and seem to imagine it a secure professional secret.

One might have looked for some such disclosure among “The Confessions of a Best Seller” in a recent number of “The Atlantic”; but whoever did so was disappointed. This anonymous author, like the rest of his craft, would have us believe that the “best seller” sells because of its absorbing plot interest. It must be a tale of incident, he tells us, which by reason of its plunging melodrama—lost messages, fights on the stairs, etc.—can give the tired business man an evening of self-forgetfulness. What a slanderous absurdity! This may be the compelling force in paper-covered “Diamond Dicks,” but the “Atlantic” contributor describes his novels as selling at a dollar and eighteen cents; and to accuse popular fiction at this price of real plot interest, is calumny. As if the American people were of so purposeless and extravagant a temperament that they would pay millions of dollars a year merely to be entertained! No, we are of more serious stock; and the people who buy new books—

not tired business men, but women mostly—are after something more than a good story, and are willing to pay for it; and that something is—the genteel atmosphere.

The genteel atmosphere! Who ever saw a “best seller” with a suggestion of anything so vulgar as poverty,—with a heroine who makes her own shirt-waists, and a hero noble and handsome but a little short of money! How disgusting! Such books have been written, it is true, and have taken a high rank in literature; but they are not used for window displays in the department stores of our time. No, the love scenes in your popular novel must take place in a gondola in Venice, and there must be a familiarity with expensive cafés, and rare curios, and Italian phrases; and by all means let there be no mention of locomotion other than in automobiles—at least until aeroplanes become more plausible. Why is all this? It is self-evident. We cannot all go to Europe, or keep a coachman; and hence—the “best seller.” One must somehow acquire the genteel atmosphere.

But it may be objected that books which reproduce aristocratic society most faithfully are often not popular; and again, the atmosphere of the successful novel is frequently not one of gentility at all. People of good breeding do not act and talk as these characters do. True; and I have used the term merely in a technical sense. For the genteel atmosphere of the “best seller” is a thing by itself, whose actual counterpart does not exist in heaven or on earth. Yet it is in the creation of this atmosphere that the author proves himself, not a clever story-teller only, but a genius. Such a book is based upon psychology, not fact. Its requisites are two: first, that the setting be unquestionably fashionable; second, that the characters be dressed in all the trappings and suits of affluence, but underneath they shall be not such people as one really finds in well-bred society, but—the readers themselves. Otherwise your genteel atmosphere will be dull and incomprehensible to the bulk of your audience.

What we, the buyers of “best sellers,” want is not to stand and stare at an alien and to us stupid group of men and women. We want to have the rosy Utopia of wealth and ease presented in such a way that we can feel it—can imagine ourselves in the midst of it and a part of it. And to this end it is absolutely essential that the characters be at bottom very like ourselves. We want to be lifted gently, so that we do not feel the jar, from our vulgarly crowded street-car bench to the luxurious motor-car on its tour through France. We do not want to stand on the bank and watch the gondola, but to be in it ourselves,—to have the people there say and do the things that we imagine we should say and do if we found ourselves in a gondola.

When your neighbor presses upon you the latest book, her enthusiastic recommendation is sure to be accompanied by the apology, “There is n’t much to the story, you know; it’s the way it is told.” Of course it is. Away with your claims of plot interest! And by “the way it is told” she means that she has wiped the dish-water from her hands—not knowing that there may be more real gentility in dishwater than in a bunch of orchids—and has sat down to a delicious hour of “good society.” She has covertly made note of carelessly dropped references to the opera and to out-of-the-way spots in Switzerland (they may embellish her conversation later), and has laughed with the author over the inappropriateness of a hostess serving Burgundy with



fish. She — the reader — never serves Burgundy with anything; but the author does not suspect that. For indeed the best part of it all is the delightful way in which he takes you into his confidence and chats nonchalantly about elegant things, — never being so commonplace as to suggest that you know there are people who do not ride in automobiles and go to Europe every year. Oh, it is exquisite, this bath of gentility; and the thing that makes it so is the fact that your neighbor really feels herself a part of it, — because the heroine is, after all, just such a person as she herself might be with the addition of a Worth gown to her wardrobe, a title to her name, and a few French phrases to her vocabulary.

The author who can make this delicate connection most adroitly is the one who gets the most money for his books; he who can reduce the life of "smart" society just to the plane where it will touch the imagination of the uninitiated while still floating tantalizingly above their reach. After all, is it such a mean service? It affords a deal of comfort in a cold and unfair world; and if the instinct to imitate one's betters is snobbish and Philistine, so are some of the instincts on the part of the betters themselves.

But thus it is that we have books sparkling with unbelievably trite quotations, and repartee that would cause nausea in a half-way good conversationalist; this is why we have duchesses flirting in a manner that would be charming in a shop-girl, and bishops (figuratively speaking) with their hats on one side of their heads. This is why it is, in short, that the windows of our department stores are full of "best sellers" decorated with a portrait of the heiress in an evening gown — neat little packages of genteel atmosphere at a dollar and eighteen cents, and cheap at the price; and why our popular novelist pockets his prodigious royalties for being, not a story-writer, but a shrewd psychologist.

PRUDENCE PRATT MCCONN.

Urbana, Illinois, February 25, 1910.

#### A REPRODUCTION OF THE CAEDMON MS.

(To the Editor of THE DIAL.)

Professor John M. Manly, during his recent visit to England, made arrangements with the Oxford University Press for the reproduction in facsimile of the Caedmon manuscript in the Bodleian Library. The manuscript consists of 260 large pages, and is of especial interest, not only on account of the importance of the text and the very remarkable illustrations, but because of the system of metrical points, which cannot be studied to advantage without exact reproduction. The University Press have agreed to issue a colotype to subscribers at five guineas net; only one hundred copies will be published, and it is likely that the reproduction will increase in value with the lapse of time.

In coöperation with Professor Manly and Professor G. L. Kittredge, I brought the undertaking before the Modern Language Association of America at the Eastern meeting at Cornell University; a resolution was unanimously passed commending the enterprise to American scholars and university libraries, and requesting the Committee on the Reproduction of Early Texts to make preliminary arrangements for publication. In accordance with this resolution, I am now issuing a circular with a form of subscription attached, which I shall be glad to send to anyone interested. Applications will be filed in the order in which they are received,

and the subscription list will be closed as soon as one hundred names are registered. Although no general appeal has yet been made, I have already between twenty and thirty names on the subscription list.

J. W. CUNLIFFE,

Chairman of the Committee.

University of Wisconsin, Madison, Wis.,

February 19, 1910.

#### A QUESTION OF TYPOGRAPHY.

(To the Editor of THE DIAL.)

I have often felt a vague dissatisfaction at reaching the end of a page of poetry and finding nothing to indicate whether the last line on the page was the concluding line of a stanza or the stanza was carried over to the next page. The feeling ceased to be a vague one the other day, when, reading a narrative poem with blank-verse stanzas of different lengths, I found the meaning obscured by uncertainty as to whether the completion of the page coincided with the completion of a thought, or the same stanza was continued when I turned the page. The current practice is unpleasant; if, as I have discovered, it may at times be confusing, why should not a different one be adopted?

It has occurred to me that a sufficient distinction is made by leaving the earlier page one or two lines shorter when the stanza is completed there, and by beginning a new stanza the same number of lines lower on the following page. This arrangement would be especially clear in books that are printed with marginal lines enclosing the text. An artist friend suggests that such pages are hopelessly inartistic; but I am unable to see why the addition of this irregularity to the unequal length of line, and the prevalent practice of allowing stanzas to come differently on opposite pages, will detract from the appearance of the book.

Perhaps a more effective contrivance would be the placing of a conventional symbol at the end of each stanza. We are not satisfied with a double space at the end of a sentence, but use a period. We distinguish broken words from completed words at the end of a line by a hyphen. We should in the same way find some means of distinguishing a broken stanza from a completed one at the end of a page.

ROY TEMPLE HOUSE.

Weatherford, Oklahoma, February 23, 1910.

#### A LIBRARY LIST OF THE BEST NOVELS.

(To the Editor of THE DIAL.)

A list of a hundred of the best novels, representing the selections of prominent authors and other distinguished persons, rather than of an individual, should be of value to many readers of THE DIAL, especially librarians, who are eternally beset by the problem of what books to buy. Such a list has been prepared and published by the Warrensburg (Mo.) Library, after many months of study and deliberation. It represents advice and suggestions from Winston Churchill, William Dean Howells, Mark Twain, William Allen White, Ralph Connor, Rudyard Kipling, James Lane Allen, and others who kindly assisted in its preparation. I believe this is the only fiction list yet published, representing, in a systematic way, a consensus of opinion from high authorities. The list is published in a neat booklet, by the Warrensburg Library, and will be mailed to anyone sending fifteen cents for it.

MRS. R. L. WEBB.

Warrensburg, Missouri, February 20, 1910.

### The New Books.

#### FIFTEEN YEARS OF DIPLOMATIC LIFE.\*

The names Bunsen and Waddington are familiar to those versed in the history of European diplomacy, and they are far from unfamiliar in the world of learning and literature. Madame Charles de Bunsen, whose recollections of her early public life have just been published under the title "In Three Legations," is by birth a Waddington — being, in fact, the sister of the late William Henry Waddington, scholar and writer as well as diplomat and statesman; and her husband, Carl von Bunsen, for years in the Prussian diplomatic service, was the son of the famous Baron von Bunsen, whose varied learning, contributions to philology and history, and distinguished services as representative of his country at various courts, are not yet quite forgotten. In Madame Waddington's two excellent volumes of reminiscences, which were reviewed in these pages at the time of their publication, the Bunsens are frequently mentioned; and so the way has been paved, if it needed paving, for these retrospections of her sister-in-law.

The book is made up of extracts from letters "written on the spot" and needing no assurance on the writer's part that they are spontaneous, sincere, and the genuine records of passing impressions. A small part of the correspondence has appeared in "Harper's Magazine," but all the rest is new. The "three legations" referred to in the title are the Prussian Legations at Turin, at Florence (when in 1864 the Tuscan city superseded her Piedmontese sister as capital of the growing Italian kingdom), and at The Hague; and the time covered is from 1857 to 1872. At Turin, Bunsen was Secretary of Legation, at Florence *Conseiller de Légation*, and at The Hague he acted as Minister in the temporary absence of Count Perponcher. It was an eventful period in European history, covering three memorable wars and witnessing considerable changes in the geography and the political constitution of several countries.

"Curiously enough," says the author in her preface, "in each of our 'Three Legations' we lived through the experience of a war, and were present at a royal marriage." Actual attendance at these nuptials, however, is recorded in only one instance, that of the union of the Prince of Wied with Princess Marie of the Netherlands,

in the summer of 1871, at The Hague. Of the other two weddings, that of Princess Marie Pia of Savoy and King Louis of Portugal, and the marriage of Prince Umberto to Margherita of Savoy, the writer gives short and second-hand accounts. The three wars were the brief clash between Austria on one side and Italy and France on the other, in 1859; the short war of 1866, which freed Venice from Austrian rule and greatly increased the might and prestige of Prussia; and the Franco-German war of 1870.

Madame de Bunsen's pages fairly bristle with the names of royalties and other *hohe Herrschaften*, as was to be expected. A glimpse of Cavour at one of his receptions is obtained on an early page.

"Cavour was doing the honors very amiably in a much embroidered coat. His round good-natured face and spectacles, as well as his short stout figure, always seem to me slightly disappointing. It does not answer, somehow, to one's idea of a great Italian statesman. He always makes me most gracious bows, however, whenever I meet him in the street, which I do frequently, as we do not live far from the Palais Cavour."

The King (Victor Emanuel II.) she describes as rather fierce in appearance, and not handsome, though better-looking than his portraits; and she pays high tribute to his bravery in the war with Austria. "The King exposes himself dreadfully," she writes. "His *entourage* say it is just like the time of Charles Albert, only that the latter used to take his whole *état major* with him, and Victor Emanuel only has a few officers." The following, written at Turin in the spring of 1861, gives an interesting picture of Garibaldi and other leaders of Italy.

"I went to the famous sitting of the Chambers Saturday last [when the question of incorporating Garibaldi's volunteers with the regular army was animatedly discussed], stood for four hours, saw and heard Garibaldi, Ricasoli, Cavour, Bixio, Crispi, etc. . . . Soon Garibaldi came in, leaning on two friends, who sat down afterwards one on each side of him. He suffers from rheumatism, and is very lame. As you know, it was the first time he took his seat in the Chamber, and he was received with great applause, all the deputies rising. He is exactly like his portraits, with fine, regular features, which tell well at a distance. He was dressed in a red shirt, of course, over which he had a grey cloak falling in picturesque folds; his whole appearance was somewhat theatrical. . . . He has a splendid voice, which filled the whole chamber, and speaks slowly, but not without eloquence. He did not get on far, however, before the excitement began, and when he came to the *guerra fratricida*, Cavour jumped up as if he was stung, and, thumping on the green table at which the Ministers sit, declared that such language he could not and would not hear! Whereupon Garibaldi repeated the expression over again. The effect was tremendous; all the deputies left their seats, crowding down to the centre, all talk-

\* IN THREE LEGATIONS. By Madame Charles de Bunsen. With 49 illustrations. New York: Charles Scribner's Sons.

ing, screaming, and gesticulating at once. The public tribunes, which were full of red shirts, applauded. The President put on his hat. Such a scene I had never witnessed."

Among the writer's noteworthy experiences at Turin was a visit to the Royal Library, where the public reading-room was well filled with readers and the atmosphere correspondingly rich in carbonic acid; accordingly the obsequious Prefetto invited his distinguished visitors into the private reading-room and laid before them all sorts of manuscript treasures and a splendid copy of Dante illustrated by Doré. More than that, a priceless old book of designs for point lace, dated 1587, was placed in Madame's hands, and she was allowed to take it home with her, coupled with the assurance that the library books were honored by her perusal, that the University was too happy to be agreeable to her, and more in the same strain of overdone politeness.

From the writer's account of her life at Florence, extending from 1864 to 1869, we quote a paragraph from a letter written in the eventful but anxious summer of 1866.

"The news of the last great Prussian victory (Sadowa) has arrived. The Legation is all *imbandierata* (beflagged), the Sindaco of Florence came to congratulate officially, and . . . C. had to receive him. All our gentlemen were 'walking on their heads with joy'—at least that was Mme. d'Usedom's description of them when she came in the afternoon. In the evening we went up to Villa Capponi, where many people had come to congratulate, and where all was very festive. It is pathetic to hear the people about us inquiring as the news of one Prussian victory after another comes, 'Non c'è niente per noi?' (Is there nothing for us?) Poor things, they have given all so freely—their blood, their money, and their lives. It is heartrending to think it should all have been of so little avail, and that the honourable defeat at Custozza is the only result."

Life at The Hague was apparently less lively for the Bunsens than in the cities of sunny Italy. At one time, when all the men were gone to the frontier, as the author says, to guard the neutrality, it was especially unstimulating to the ladies. Relations with the French Legation were of course (in 1870) a little strained. "We do not visit," writes Madame de Bunsen, "but we bow and shake hands, and even speak occasionally." The royal wedding of the following summer must have been an agreeable distraction, though the absurdly long and solemn wedding sermon was a weariness. Among other details we read:

"The ladies who bore the train, as generally all the women present, were dressed in shades of lilac, and the

whole effect was soft and pretty. The service commenced by singing, and then the clergyman of Wasse-naar . . . began an address from the pulpit. It is a very high one in Dutch fashion, with an immense sounding-board which seemed almost to extinguish him. I hardly understood a word, I am sorry to say, except every now and then the name of *Nassau Oranien*. He was fearfully long, moreover, more than half an hour by the clock over the organ opposite him, and, as we heard afterwards, made many sad allusions to the recent death of the bride's mother. He was quite in the wrong, for the programme said explicitly 'en korte trourede' (a short nuptial address). The Princess Marie grew paler and paler, the King fidgeted and spoke to the Queen, who shrugged her shoulders. Prince Frederick turned to the Hof-Marshall, Count Limburg Stirum, who stood behind him, and evidently told him it was *too long*. Limburg Stirum gesticulated and tried to catch the preacher's eye. He signalled to the *chambellan* on the other side, and they both took out their watches and held them up, but all was of no avail. Secure in his serene attitude, his 'Welerwaarden' went ever on, one high-sounding phrase succeeding another in a sort of *cantilena*, with Nassau Oranien, and Luise Henriette, the great Kurfürstin, as the burthen of his song."

The narrative closes with the retirement of the writer's husband from the diplomatic service, in July, 1872, and the Bunsens' withdrawal to their estate of Mein Genügen in the Rheinland. Madame de Bunsen has, with her pleasant and well-written volume, enrolled herself among the clever and interesting diplomats' wives who, from the day of Lady Mary Wortley Montagu down to our own time, have brightly and briskly pictured the scenes of diplomatic life in the gay capitals of the Old World. She shows, for a French-born person, or for an English woman either, an admirable command of simple and effective English; in fact, most of the slips noticeable in her pages are, curiously enough, in her own French, which is introduced for a phrase or two now and then. For example, she makes the crowd cry "*Vive les Français!*" when the French troops enter Turin—as if any such violation of grammar could be detected by the ear. Her very first page has a slight error of chronology, 1858 being put instead of 1857 as the year of her arrival at Turin. The portraits in the volume are many, and, being chiefly of celebrities whom she met, are well worthy of insertion. There are also various other illustrations. It is, on the whole, as agreeable a book of the sort as has appeared since her sister-in-law, Madame Waddington, entertained us with her graphic descriptions of official life at the courts of St. Petersburg and London.

PERCY F. BICKNELL.



A NEW NARRATIVE OF THE AMERICAN  
REVOLUTION.\*

The fifth and sixth volumes of Mr. Avery's most interesting "History of the United States and Its People" are now before the public; and although their general merit alone must have commended them to its attention, certain features call for especial emphasis.

The volumes cover the Pre-Revolutionary and Revolutionary epochs, and furnish, on the whole, a really excellent account of the contest between Great Britain and her thirteen Atlantic seaboard colonies. They show how the basis of the contest lay in the reassertion of royal prerogative, in the adherence to worn-out political contrivances, and more than all else in the adoption of an imperial policy by the British government. In certain respects, however, they are a trifle disappointing; for they lay no great stress—as to be up to date they should—upon the essentially civil-war nature of the struggle, or upon the fact that other British colonies had their influence upon events as well as those that were primarily English in origin. Moreover, they ignore the great subject of parliamentary development in England, place undue weight upon such controverted matters as the projected introduction of episcopacy into New England, and quite frequently lose sight of salient facts and principles in an unworthy attempt to bring places, incidents, and persons, obscure and unimportant, into strong relief. This last-mentioned feature is all the more deplorable because, unfortunately for our national dignity, there is already too much of that sort of thing in America—too much of a tendency to exaggerate, for purely family reasons, the little doings of little men.

A word or two should be said here about the illustrative material of Mr. Avery's work. Heretofore this has been good, sometimes pointedly so. But in these later volumes author and publishers have seen fit to intersperse, among things of great value, things intrinsically valueless and foolishly expensive,—as, for instance, coats-of-arms, pictures of buildings now easily accessible to view on the souvenir post-card, and odds and ends of things that can be found in abundance in "Headquarters," in "Mansions," and in the museums of State historical societies. As a matter of principle and of respect for tradition, the greatest objection is to be made to the inser-

tion of coats-of-arms. We have thirteen of them in these two volumes. Now heraldic devices of all sorts belong to mediævalism. They have no place in American history. They are radically un-American, and the ideas underlying them are opposed to everything that is fundamental, and even sacred, in the origin of this government. Especially do they seem out of place in a history of the American Revolution, in a book that, in grandiloquent phrase, tells the story of a supreme struggle for individualism. Family pride in heroic deed, in intellectual achievement, or in nobility of character, is one thing; that in priority of emigration or of descent, in the face of uncertain and incomplete records, to say nothing of fraud and of dstraint of knighthood, is quite another.

Among the really valuable, or at least interesting, illustrations are various handbills, broadsides, and portraits, plans of battles and fortifications, caricatures, the French map of the United States in 1778, the map of the proposed new States in the West, maps bearing upon boundary disputes, and maps depicting military movements. All these are eminently appropriate in a sober historical work, as is also the Plat of the Seven Ranges of Townships in the Ohio Survey of 1785-1787.

There are a few places where remarks have been based upon, or may lead to, misconceptions. Take for example the words on page 196 of Volume V., relative to the Massachusetts Judiciary Act. Remembering, as we must, that the Act was intended to protect from injustice revenue collectors and the like who might happen to get into trouble when in discharge of their duties, we are puzzled to know how a change of venue would necessarily mean conviction. Again, on page 198, in dealing with the Quebec Act, the author ought to have made his readers understand that Great Britain, in recognizing the Roman Catholic religion among the French inhabitants of Canada, was acting in strict accordance with a treaty stipulation. The laudatory remarks on pages 239 and 240 are decidedly misleading, inasmuch as no original text of Patrick Henry's speech exists, and our only knowledge of it rests upon what his biographer did years afterwards when he put together passages that certain old men thought they remembered the famous Virginian to have uttered.

The bibliographies of the fifth and sixth volumes are full and well-selected. There are, however, a few regrettable omissions and a few unnecessary inclusions. Mrs. Gadsby's article on "The Harford County Declaration of Independence" is worthless historically, and may do

\* A HISTORY OF THE UNITED STATES AND ITS PEOPLE. By Elroy McKendree Avery. Volume V., The Colonies: 1764-1775; The Revolution to the Declaration of Independence. Volume VI., The Revolution, 1775-1783; The Confederation, 1784-1787. Cleveland: Burrows Brothers Co.



positive harm if recommended along with the scholarly works of Friedenwald, Van Tyne, and many others of high rank. To speak of a local intention to carry out the object of the Association, which was virtually non-commercial intercourse with Great Britain, as a declaration of independence, shows a lamentable ignorance of historical situations, and is as absurd as to speak of the secession of Jones County, Mississippi, just prior to the Civil War. Generally, however, Mr. Avery has indicated the historical value of a certain book in a few well-chosen remarks. Sometimes he has, most conveniently for the investigator, grouped the various authorities on a particular subject, and sometimes he has both grouped and compared them.

Among subjects that have received remarkably judicious handling from Mr. Avery are the treatment of prisoners of war and the treatment of the loyalists; also the participation of the negro in the Revolution. One might wish that some other side than the military had been emphasized; but Mr. Avery chose to follow the beaten track, and we have yet to wait for some work based upon investigations into the sociological and economic conditions that accompanied or resulted from the struggle for independence. We are glad to have so able a discussion as Mr. Avery has given us of the early westward movement, of the national embarrassments under the Articles of Confederation, and of the perplexities that confronted the framers of the new Constitution. Altogether, he has given us a highly creditable piece of historical work; and we can frankly say that the points for adverse criticism, quite serious though they are, are almost obscured by the very number and magnitude of those deserving commendation. We can also repeat that the publication as a whole promises to supply a long-felt want. It can be perused with profit by both the professional historian and the ordinary reader; for in suggestiveness, in general accuracy, and in broadness of view, its rank is unquestionably high. ANNIE HELOISE ABEL.

#### A GIFTED DEGENERATE.\*

As an intimate account of a man of genius written by a life-long friend, M. Edmond Lepelletier's biography of Paul Verlaine will always have a certain value. But it is far from being the ideal biography or critical study. Its chatty frankness, its lack of reserve, and its

illumination of some of the dark corners of the poet's strange, sordid, tragic career, constitute the main claims of the book on our suffrance.

In one way, it is a very peculiar work. Avowedly written by a sympathetic comrade inspired by the motive of vindicating Verlaine and setting him in a better light than have the more or less apocryphal stories circulated before and since his death, it manages to leave a picture of this child of the Parisian gutter more disgusting than was in the imagination before. So vivid is this impression that at times one almost wonders if the author's purpose be not, under the guise of friendship, to paint his subject in the darkest colors. Yet in reading the words of M. Lepelletier at Verlaine's funeral, one cannot but believe that this is an untenable assumption; that his subject, rather, was too much for him; so that, somewhat *naïvely*, he damns where he would fain praise. There is something terrible in the spectacle of a friend exposing, with good intentions, the essential evil behavior of one of the world's most gifted degenerates.

A dipsomaniac, a lecher, a liar, a prison-bird, and a megalomaniac, — these be hard terms; yet, to be truthful, they apply to this man who has written some of the most musical and most subtly spiritual poetry in the whole range of French song. The plain fact is, that Paul Verlaine was untrustworthy in all the fundamental relations of life: to friends, to wife, to mother, — even to his art, since a portion of his writings is a foul libel upon it. That this biographer can eulogize him as much as he does, implies a questionable standard quite as much as it does the bias of friendship. The attempt to whitewash Verlaine's relation to that other poet-degenerate, Arthur Rimbaud, is not particularly convincing, although the reader will be glad enough to give such a man as Verlaine the benefit of any doubt in his favor. One is glad, too, freely to acknowledge that in certain parts of his passion-tossed existence something better was aroused in him and a higher nature spoke; as where, in the enforced regimen of a jail, some of his finest religious verse was produced; or when he lived quietly in rural England or France as a school-teacher, and made a good impression on those who met him, because he was removed from the vicious city haunts which always dragged him down. But there was never real reform, essential regeneration; as the biographer admits, Verlaine's conversion was always "literary."

The work (which, by the way, is but indifferently Englished) has considerable interest in

\* PAUL VERLAINE: HIS LIFE — HIS WORK. By Edmond Lepelletier. Translated by E. M. Lang. Illustrated. New York: Duffield & Co.

its pictures of the literary and art life of Paris during the last generation and down to the present: for example, the group of poets known as the Parnassians, of whom were both Verlaine and his biographer, and the Symbolists who followed, are described with piquant particularity. The study is also rich in pictorial material, including some interesting presentments of the satyr-poet from the age of two till he lay dead in a wretched garret; as well as members of his family and the author of the book.

But when all is said, one can but come back in sad wonderment to the poet's own words: "Let Lepelletier defend my reputation. He is able to clear what will soon be my memory. I rely upon him to make me known as I was in reality, when I am no longer here." Alas, that a friend could do no more! Alas, that Verlaine could not have assisted him by furnishing a better life-story!

RICHARD BURTON.

#### THE RETURN OF THE BOURBONS.\*

The period of the Restoration is a somewhat thankless field for investigation, both absolutely and relatively. There is no epoch of history more stirring and fascinating than the Napoleonic era that preceded; and it would be difficult to compress into sixteen years more of sordidness, triviality, and utterly unromantic blundering, than are illustrated by the history of France from 1814 to 1830. It is like foul, dull realism, after romance; Zola, after Victor Hugo.

Major Hall suffers no illusions as to the character and calibre of the men whose mistakes and misdeeds he is relating. His narrative is as innocent of hero as is "Vanity Fair"—unless the hero be Wellington, whose motives and whose discretion are alike above question, and who showed himself through the period a better friend to France than the majority of her own children. A list of official blunders during the reigns of Louis XVIII. and Charles X. would make a remarkable catalogue. Louis, on his way to Paris, in 1814, to occupy the throne which Napoleon had just abdicated, was met at Compiègne by the Tsar of Russia. Filled with that astounding confidence in his divine mission and his personal importance which was part of his very being, Louis walked in to dinner in front of the dumbfounded monarch who had probably done more to restore him than any other crowned head in Europe. Strange to say, this

manceuvre did not make the slighted guest his mortal enemy,—as did a somewhat similar indiscretion, the snubbing of Madame Ney by the Duchesse d'Angoulême, which slight is said to have been largely responsible for Ney's desertion of the Royalists when Napoleon returned. The Comte d'Artois had agreed to certain conditions in Louis's name before Louis's appearance, and when the new King assumed his crown he calmly ignored them. Similar tactics, by d'Artois himself as Charles X., a few years later, ended the Bourbon rule forever. Ferrand's impassioned defense of the *émigrés* before the Chambres, at a time when the *émigrés* "had nothing to do with the case," roused a feeling against them that predisposed the dissatisfied country in favor of the returning Emperor. The regulation prohibiting labor on Sunday, passed in 1814, will serve as an example of numerous laws which were ostentatiously passed and then quietly ignored. Constant, Ney, Davout, Fouché, the leading men of the state, made oaths and broke them with what would seem most injudicious frequency. A mistake of \$3,000,000 in the computation of the indemnity due the Allies would have lost France that amount, if the English banking-house, which had the matter in charge, had not generously pointed out the error. "It would appear," was the disgusted comment of Metternich, the shrewdest statesman of the generation, "as though your affairs were managed by cornets of hussars."

Louis XVIII. himself, though gouty and prosaic,—much less of an aristocrat than the nameless upstart Napoleon,—was neither fool nor knave. He had no sympathy with the insane party-feeling of the *émigrés*, and he made an honest effort to govern well. A modern exponent of the omnipotence of mind might find in his calm confidence in ultimate success an agency which promoted the Restoration. If he was too dependent on the advice of others, he could easily have found a less able and less honest favorite than Décazes among the intriguers that surrounded him. His insistence that "a King of France might die, but must never be ill," and his struggle to hold audiences and attend to his work while he was literally dying, is pathetic and heroic. One feels a genuine relief that the obstinate old *doctrinaire* did not live to see the downfall of the House.

There is less to be said for Charles X. As the Comte d'Artois, he had been one of his brother's most turbulent and troublesome subjects, and his reign is a series of arbitrary acts, culminating in the terrible mistake of July,

\* THE BOURBON RESTORATION. By Major John Hall. Boston: Houghton Mifflin Co.

1830, — the *coup d'état* that sought to reorganize an administration Chamber of Deputies, and which resulted in calling to the throne as a constitutional ruler the timid and conciliatory son of Philippe Egalité, Louis Duke of Orléans. "I know well," Metternich had said to the French Ambassador at Vienna, "that the freedom of the press and your electoral laws are an abomination, but any attempt to abolish them by a *coup d'état* will be fatal to the Bourbons."

There are Richelieus, Talleyrands, Chateaubriands, LaFayettes, — leaders good (a few), bad, and indifferent; but the most picturesque public character of the period, and in a manner the most instructive, as illustrating the possibilities of such an epoch of upheaval, is the scoundrel Fouché. This insatiate schemer, educated for the Church, a Revolutionist deputy, regicide, devotee of the Goddess of Reason, actually succeeded in becoming successively Minister to Milan under the Directory, Minister of Police under the Consulate, Minister of Interior under the Empire, Minister of Police under Louis XVIII. — in which last capacity he drew up a list of the persons who deserved punishment for complicity in the return of Napoleon, which list he should have himself headed. It is but just to him to remark in this connection, that he contrived to allow all the proscribed to escape from the country, and that the few arrests and executions that did occur were not in any sense his fault. It was not till 1816, at the age of sixty-two, that this prodigy of intrigue, who had contrived to float to the winning side of every considerable movement in forty years of turmoil, was at last definitely set aside by exile.

Every movement, however vulgar and interested, has its hero and its legend. The dead Emperor did more to wreck the Bourbon dynasty than that hard and vicious creature of ambition ever accomplished during his life. And set up against him to dazzle the gaze of the mob was the glorious First of the Bourbons, the gallant conqueror of Ivry, who seems to have resembled this portrait quite as much as his dissipated, selfish, and incompetent descendants of the early nineteenth century resembled it.

But legends will not stir a worn-out people to long-continued or potent enthusiasm. There was little real desire for the crowning of Louis in 1814; there was little for the return of Napoleon; there was little for the accession of the younger branch of the Bourbons in 1830. France was disillusionized and weary. Napoleon, who was as shrewd as Metternich, re-

marked, as he took possession of Paris in 1815, "They have let me come as they have let the other go." There were no more serious and general insurrections; and when the half-hearted Citizen King was half-heartedly installed in 1830, he was allowed to reign for a time only, because, as Major Hall puts it on the last page of the present volume, "In the hour of distress the best elements of the nation" had "stood aloof and allowed the Monarchy to fall to the ground."

A very thorough and extensive bibliography accompanies the text, page by page; and the book is indexed in a good deal of detail. It is always a matter of regret, however, when a painstaking and extended account of this sort, which is particularly valuable for reference purposes, has no more specific indexing than, for example, *La Fayette, Marquis de*, 43, 52, 87, 101, 102, 112, etc., with no hint of the character of the references on each page thus mentioned.

The reviewer wondered at the form *émigré* — thus, italicized, with an accent over the final *e* only. If one accent, why not both? If there is precedent for such discrimination, he has not found it. He has noticed, indeed, that the "Encyclopædia Americana" prints "Emigrés," but he had supposed that the first accent was omitted there because of the capital initial letter.

ROY TEMPLE HOUSE.

#### NEW APPARATUS FOR BIBLE STUDENTS.\*

Five years ago we saw the completion of two large four and five volume Dictionaries of the Bible. Now we have three new single-volume Dictionaries issued simultaneously, which cover practically the same field and are intended to meet the same needs. They were prepared to give laymen in Bible study an easy and ready method of getting the pith of themes which in the larger works are treated with a technique and detail designed for specialists. The writers of the articles in these volumes are American, British, and German scholars, who represent in the main the progressive school of thought in

\* *DICTIONARY OF THE BIBLE*. Edited by James Hastings, D.D., with the coöperation of John A. Selbie, D.D. New York: Charles Scribner's Sons.

A *STANDARD BIBLE DICTIONARY*. Edited by M. W. Jacobus, E. E. Nourse, and A. C. Zenos. New York: Funk & Wagnalls Co.

*THE TEMPLE DICTIONARY OF THE BIBLE*. Written and edited by Rev. W. Ewing, M.A., and Rev. J. E. H. Thomson, D.D., and other Scholars and Divines. New York: E. P. Dutton & Co.



biblical research. The works are constructed mechanically in the best modern style, and are both attractive and convenient.

The editor of the Hastings "Dictionary of the Bible" has had large editorial experience, and has constructed this work skilfully from a literary point of view. It is by no means a condensation of the five-volume Dictionary, but a new and independent work. The articles are written anew, and are up-to-date in every respect. The apportionment of space to the different themes is wisely made. The article on "Israel" covers twenty-four pages (by Prof. George A. Barton); that on "Jesus Christ" (by Prof. W. P. Paterson), twenty-three pages; and one on the "Person of Christ" (by Prof. H. R. Mackintosh), twelve pages. Mr. R. A. S. Macalister writes many of the articles on Palestine, where he has spent several years in excavating Gezer and other places. The articles on Egypt and Egyptian antiquities are signed by Mr. F. Ll. Griffith, whose work on the Nile has been well known for many years. Some of the best articles on the New Testament were written by Prof. W. T. Davison, of Richmond Theological Seminary, Surrey. Prof. G. B. Gray, of Mansfield College, Oxford, has contributed a very complete article on the "Text, Versions, and Languages of the Old Testament"; and Dr. F. G. Kenyon, just now appointed as successor to Sir E. Maunde Thompson of the British Museum, supplies the article on the "Text of the New Testament." The book contains four good maps, but no other illustrations.

The "Standard Bible Dictionary" was written mainly by American scholars for an American public. It follows, in its classification, an encyclopædic alphabet; that is, its list of themes is constructed on an encyclopædic rather than a dictionary plan. The articles themselves appear, when long enough, with numbered paragraphs and a brief bibliography. The editors themselves have done a monumental amount of writing for the work. Professor Jacobus's contributions are mainly on the New Testament; Professor Zenos has covered, besides his especial field of Biblical Theology, a great diversity of themes; and Professor Nourse fills in scores of small articles on etymological, archæological, and topographical themes. Dr. James Denney of Glasgow has an article on Christ, and Professor Guthe of Leipzig on Palestine. The article on Jerusalem is by the skilful scholar Prof. L. B. Paton, who recently spent a year in that ancient and interesting city. The Dictionary is especially full in the department of biblical archæol-

ogy, emphasized by a number of beautiful half-tone illustrations of Palestinian implements and household effects now in the collections of Hartford Theological Seminary. The book contains many line illustrations that amply aid the reader in understanding the text. Of course, there are defects and omissions which are apparent to an expert, — such, for example, as the attempt to present in transliteration the pronunciation of biblical names and Hebrew words. These are rather superfluous, and not helpful. The scholar knows how to pronounce the foreign words (Greek and Hebrew), and the one who knows neither language has no use for them. A few good maps adorn the book.

It may be added that these two Dictionaries are thought by their editors to be adapted to the use of laymen in Bible study, but they are graduated on rather too high a scale for that purpose. Excellent as they are, they are strong meat for mature scholars rather than lighter food for children in Bible study.

"The Temple Dictionary of the Bible" stands in a class by itself. The names of its two editors are enough to call attention to the work. Both of them were missionaries for many years in the country which forms the background of the biblical records. Rev. Mr. Ewing was located at that very important old Jewish city, Tiberias, and Dr. Thomson at Safed, about fifteen miles nearly north of the Sea of Galilee. Their first-hand knowledge of and familiarity with the manners and customs of the people, and with the topography of Bible lands, give them a long advantage over some of the editors of rival dictionaries. They are aided in this phase of the work by such familiar Orientalists as Dr. Dalman of Jerusalem, Mrs. Gibson of Cambridge, and Drs. Margoliouth and Sayce of Oxford, all travellers and students in the Orient. The critical position of the writers on doctrinal and biblical themes is distinctly conservative, as seen in such names as those of Drs. James Orr, James Robertson, James Stalker, and D. S. Margoliouth. The Preface states that they "have kept steadily in view the needs of the Working Clergyman, the Local Preacher, the Class Leader, and the Sunday-school Teacher." They have fulfilled their purpose in a very commendable manner. While there are no articles whose revelations are startlingly new or striking, there are some that are comparatively fresh on biblical antiquities, geography, and topography, written by persons who are experienced guides and know personally what they are talking



about. The articles are free from padding; on the other hand, the work employs a system of abbreviations, which, though unquestionably effective in space-saving, is, to say the least, far from elegant. It is certainly startling to find a work of scholarship, like this, disfigured by such typographical puzzles as wd., shd., cd., fm., fr., mr., br., sr., kge., bk., mt., for would, should, could, from, father, mother, brother, sister, knowledge, book, and might. A very attractive feature of this Dictionary is its admirable illustrations, many of which are half-tones. Among the 540 in the book, we discover scores of new pictures of biblical sites and scenes, photographed from new and splendidly chosen points of view. There are at least sixteen choice views of the beautiful scenery about the Sea of Galilee. Such glimpses give more of a touch of reality to any statement than pages of common cold narrative. Two new large folding views of Jerusalem and eight splendid maps follow the 1171 pages of the Dictionary proper.

These three Dictionaries, appearing almost simultaneously, are significant facts in the field of biblical study. They furnish ready tools whereby the earnest thoughtful reader and student may delve still deeper into the realms of ancient ethical and religious lore.

IRA MAURICE PRICE.

#### STORIES ABOUT BIG GAME IN AFRICA.\*

"The story of the big game of Africa has been many a year in the telling, but it remains ever new. The freshness of it is perennial. So long as the big game of Africa holds its own upon the velt, just so long will the public welcome new books that strive to portray its moods and its tenses." So writes Mr. W. T. Hornaday, the well-known naturalist and author of travel-books, in his Introduction to the work of Mr. Edgar Beecher Bronson entitled "In Closed Territory." The closed territory through which Mr. Bronson travelled and hunted lies to the north and south of the policed district along the Uganda railway, and is open only to those who are in favor with the powers that be. Mr. Bronson is a capital story-teller, recounting not only the adventures

\* *IN CLOSED TERRITORY.* By Edgar Beecher Bronson. Illustrated. Chicago: A. C. McClurg & Co.

*HUNTING IN BRITISH EAST AFRICA.* By Percy C. Madeira; with introduction by Frederick Courteney Selous. Illustrated. Philadelphia: J. B. Lippincott Co.

*IN THE GRIP OF THE NYIKA: Further Adventures in British East Africa.* By Lieut.-Col. J. H. Patterson. Illustrated. New York: The Macmillan Co.

*A HUNTER'S CAMP-FIRES.* By Edward J. House. Illustrated. New York: Harper & Brothers.

tures of himself and his party, but also the deeds of others who have risked their lives, — to put it in Stevenson's paradoxical way, — that they might live. One bit will show the manner of the narrator. It tells the story of the tall and wiry Lumbwa, Arab Tumo, slayer of sixty "rhinos" single-handed, who established his reputation for bravery by his part in the following incident.

"While about half-way down from the summit to the swamp, with Arab Tumo marching ahead of me, and, although no more than six feet in advance, quite out of my sight, suddenly I heard just beyond him the swish and crashing of some mighty body, and jumped forward to Arab Tumo just in time to see a giant rhino, which had been crossing our line of march directly in front, start to swing for a charge up our line, his great head shaking with rage, his little pig eyes glaring fury.

"It was all over in a second; for when I reached Tumo they were in arm's length of each other, he crouched with spear shortened, and, in the very second of the rhino's swing to charge, with one bound and mighty thrust he drove his great three-foot six-inch spear-blade to entry behind the left shoulder, ranging diagonally through the rhino's vitals towards his right hip, and burying it to the very haft!

"Followed instantly a shrill scream of pain, a gush of foam-flecked blood that told of a deadly lung wound, and then the monster wheeled and lurched out of our sight down hill at right angles to our course, Tumo's spear still transfixing him.

"So suddenly sprung and so fascinating was the scene, so like a single-handed duel of the old Roman arena between two raw savage monsters of the African jungle, biped against quadruped, that it never occurred to me to shoot, although I might have chanced a snapshot over Tumo's shoulder.

"And there Arab Tumo stood quietly smiling, his pulse apparently unquickenied by a single beat, signing for permission to follow and recover his spear, the blade broken free of its long-pointed iron butt, which was bent nearly double by some wrench in the ground the rhino had contrived to give it to free his vitals of the gnawing blade! And, once free of the spear, on he had gone — Tumo had not seen him again."

Many readers of books on Africa, who have wondered at the stories of the marvellous heads of game along the Uganda railway, will understand this remarkable occurrence from Mr. Bronson's explanation.

"The extraordinary present abundance of game both north and south of this section of the Uganda Railway is due to the fact that all the vast territory extending from the Tsavo River to Escarpment, a distance of two hundred and thirty miles, and from the south line of the track to the German border, embracing about eleven thousand square miles, is a carefully preserved game reserve, preserved as jealously as the Yellowstone Park; while immediately southwest of it in German territory is another reserve of the same size. Unfenced, shut in by no impassable streams or mountains, the game is free to wander out of and into the reserve at will; but, like the shrewd stags of a Scotch deer forest, so well does the game seem to know the very boundaries that mark for them sanctuary, that little do they leave it except in periods of local drought or as crowded out by overstocking, — so well do they know the immunity of sanctuary that, shooting from trains being forbidden, timid antelope, wary giraffe, and even lion and rhino, often idle within a stone's throw of the track."

Surely Africa must be protected in some way, for, not taking into account our own mighty Nimrod who is now playing havoc there, Mr. Bronson tells us that in October and November, 1908, twenty hunting parties went out from Nairobi, and fifty more were

expected during December and January. It is to be regretted that our space will not allow us to give more excerpts from this lively book. Mr. Bronson's style will not appeal to the fastidious, but his robust vigor will suit those readers who care more for fine shots with the gun than with the camera, and for forceful description than for parlor language.

To the list of those American sportsmen — notably McMillan, Astor, Chanlar, John Bradley, Max Fleischman, Rainsford, and Roosevelt — who have had their fling at African big game, we may now add the name of Mr. Percy C. Madeira of Philadelphia. His book entitled "Hunting in British East Africa" tells of the adventures of himself and his wife in "the most richly stocked game country to be found in the world to-day" — British East Africa. Mr. Frederick C. Selous, the premier of modern hunters, vouches for the book in a foreword, by saying that it is of "very great interest." Were one to judge hastily of the book by the illustrations, one would conclude that the author's chief aim was to gather fine heads and make big killings. Such, however, is not the case. Of hunting and fine heads we have a plenty, but there is also no lack of intelligent observation on native human and plant life, and on general conditions now existing in that wonderful dark land. Moreover, if other Americans are desirous of adding their names to the worthy list of African big game hunters, they will find a very complete appendix to this volume giving detailed information regarding marches, temperature, and equipment, for a hundred days' *safari*, or journey, in the land of wild beasts. Readers who wish to read a hair-raising tale will find unusually rare ones in this book. Mrs. Madeira, who was lost in "the rough broken country between the Tana and the Thika Rivers," wandered for two days without food or water, in a land beset by thorns and wild beasts. Mr. Selous characterizes the grit and powers of endurance shown by Mrs. Madeira as "little short of marvellous." The illustrations in this volume are of rather unusual merit.

Lieutenant-Colonel J. H. Patterson's book, "In the Grip of the Nyika," has the stamp of dignity both in style and matter. Unlike his previous work, "The Man-Eaters of Tsavo," which relates the Colonel's adventures with the kingly beast, his present volume deals with the determination of suitable natural boundaries for the eastern and northern limits of the game preserve, and with the hunting of elephants, antelope, and rhinoceri. In the first of these expeditions into the Nyika — the dark, enthralling wilderness of British East Africa — the author with two companions returned safely to civilization; but on the second and longer journey, he, with two companions designated as Mr. and Mrs. B., met with difficulties and with death. Mr. B. was shot while asleep by the accidental discharge of his own revolver which he had placed under his pillow. At the time of his burial, the natives mutinied, and it was only through the prompt action of Colonel

Patterson that they were quelled. Following these disasters came the loss of his valuable horse under the charge of a rogue elephant, the desertion of many of his followers, and the continual illness of himself and Mrs. B. Notwithstanding all this, the author's indomitable courage led him to his journey's end, thus establishing a name for himself as one of the heroes who have been in the forefront of the British Empire. Colonel Patterson's book, unlike Mr. Bronson's, shows us the sombre side of life on the great African veldt; but it is African life to the core.

"After experience in hunting with a rifle, and with a camera to a lesser degree, I am frank to confess that I have found an element of excitement in the former totally lacking in the latter." With this confession, Mr. Edward T. House introduces us to his adventures in East Africa, New Brunswick, New Foundland, the Rockies, and British Columbia, as related in his interesting and well-illustrated volume of detached sketches entitled "A Hunter's Camp-Fires." Mr. House's sketches cover a decade spent in the pursuit of the big game of the world, and relate but little about the natives who made up his caravans. For the reader who cares only about the crack of the rifle and the effect thereof, Mr. House's book will afford a good treat; but for the reader who thinks that hunting is more than the hunter, and the hunted more than the bag, the book will offer small pleasure. We would not suggest that the author is that atrocious being, a game-hog, — on the contrary he is quite sportsmanlike in his following; but he has not the saving grace which leads us to the uplands of foreign lands where we may get the vision of nature's abundant wild life. The author will doubtless be satisfied with the commentary that this is a book for the man with a gun.

H. E. COBLENTZ.

#### BRIEFS ON NEW BOOKS.

*A new survey of 19th century literature.*

In "English Literature in the Nineteenth Century" (Putnam), Mr. Laurie Magnus has given us an interesting and valuable discussion of the characteristics and tendencies of that period. He has especially tried to make his book — a volume of 427 pages — "not so much a history of English literature between 1784 and the present day as a survey of that literature as a whole and an essay in its criticism." For this reason the book contains little biographical matter. The criticism is of an eminently satisfactory kind. Mr. Magnus is not concerned merely with re-estimating the individual writers, though this task occupies, naturally, most of his time; he is deeply interested in the literary movements of the century; in the peculiar significance of the typical and the collective utterances of the successive periods. Book I. surveys the period from the death of Johnson to that of Scott, — the period which saw the principles of the French Revolution extended in all directions, the

rapid growth of the novel, the enunciation of new principles of poetry, and the rise of the periodical press. Toward the end of this period there is a lull, a pause. Byron (on whom Mr. Magnus is less severe than are many others), Shelley, and Keats had passed off the stage. Wordsworth's poetry had been practically all written before this time. Carlyle, that John Baptist of the new time, had not yet found a publisher for his gospel of "Sartor" in book form. The year 1832, thinks Magnus, looks back on the great period of Romance and forward to the great period of Democracy. The Reform Bill marks the decisive acquisition of immense social and moral gains. A new view of nature, physical and spiritual, was to possess men. Mr. Magnus instructively contrasts the thought of the "Essay on Man" (1733) with the view of things that prevailed from the times when the revolutionary principles became completely established. The second half of the book discusses the remainder of the century. The three-score and eight years between Scott's death and that of Ruskin beheld enormous progress in science, the rise of almost radically new views in theology, the flowering of the novel, and the flourishing of three great poets, Tennyson, Browning, and Swinburne, around whom may be clustered a multitude of lesser lights. Tennysonians will be pleased with the treatment accorded their poet on the score of form, but will not relish so much the belittling estimate of him as a thinker. Tennyson's growing conservatism and constant timidity do not please Mr. Magnus. "Do nothing, dare nothing, assert nothing — tradition, custom, doubt — are at the root of his practical counsel, and 'the larger hope,' and the 'divine event' are subordinate to these negations." Magnus admires the energy and solidity of Browning's thought as well as his sturdy faith. To Dickens and Meredith the critic is quite just. On Swinburne he wisely refrains from attempting a final judgment, though he is a frank admirer of the last Victorian. Occasionally the author's style is enigmatical, — for example, at the end of the description of Carlyle's contemporaries (p. 179); but in general he is illuminating and lucid. Crawford must be claimed as an American (p. 278); and William James is a resident of Cambridge, Massachusetts (p. 222). Perhaps there is too frequent use of the dash-parenthesis; and a dash followed by a comma or semicolon does not look well. The index is scarcely full enough. On the whole we find the volume commendable, a distinctly welcome contribution to the criticism of an era which will receive more attention in the next quarter century, as its true proportions become more evident and perspective enables us to see more clearly what it achieved.

*The Sappho  
of Holland.*

An advocate of woman's rights is not wont to turn to seventeenth-century Holland for a champion, and indeed no suffragette is the "Learned Maid" who looks out from her forgotten niche in history through the pleasant pages of Una Birch's "Annvan Schurman,

Artist, Scholar, Saint" (Longmans). Yet the "Tenth Muse," the "Sappho of Holland," as she was styled by her contemporaries, qualified for controversy when she queried, "Does the pursuit of learning and letters become a girl of to-day?" and proceeded to apply to her sex Plato's dictum, "It becomes a perfect man to know what is to be known and to do what is to be done." Etched against the background of the Dutch Renaissance, with its "amazing efflorescence of national life," the "Star of Utrecht" shines with a light diffused through varied mediums. Marie de Medici, hearing her sing, declared how "pleasant a surprise it was to find Italy in Holland." After betraying her versatility in the current forms of art, she plunged as ardently into learning, mastering many languages and achieving the unique distinction of the authorship of an Ethiopian grammar. An object of pilgrimage for the notables of Europe, the friend of Descartes, Voët, Richelieu, Queen Christina of Sweden, and other famous folk, the gentle lady's gentle adventures make picturesque reading. Not the least entertaining passages are the panegyrics of admirers, which, despite her decorous modesty, seem to have "delighted Anna, who, together with the solid virtues of perseverance, concentration, and courage, was possessed of an amusing vanity which redeems her from all charge of inhumanity or dullness." A chronic habit of depicting herself and of being depicted has scattered her portrait throughout Europe, several being reproduced in the book. In the latter part of her life the pursuit of holiness absorbed her as completely as had her previous enterprises, and her diverse friendships gave way to one commanding intercourse. Resolving to spend her days "in the studio in which souls are as canvas to be painted on by the great master," she joined the community founded by the mystical preacher, Jean de Labadie. It is a matter for regret that here exigencies of material or deficiencies in popular knowledge have compelled the author to shift the limelight from her leading lady to the tenets of Calvinistic theology and the fortunes of the Labadist community with which Anna cast in her lot. Yet it is hard to quarrel with a book which so well fulfils its own aim: simply to set down the story of a "fearless, famed, and retired life."

*Slavery and  
secession in  
Virginia.*

A Richmond lawyer, Mr. Beverly B. Munford, in his book on "Virginia's Attitude toward Slavery and Secession" (Longmans) has done some really original work upon a rather hackneyed topic. Based upon a careful study of historical sources — manuscripts, public records, and newspapers, as well as the published works relating to the subject — the book is of value to the historian of slavery, politics, and the Civil War. The purpose of the author is to make clear the attitude of the dominant element of the Virginian people toward the Union, the problems of slavery, emancipation, and secession. By extensive quotations from public documents,



speeches, and letters, he shows that the Virginians were not hostile, but were devoted to the Union and to the principles of the founders of the Republic; that they were not devoted to the institution of slavery and desirous of seeing it extended, but that they were much dissatisfied with it and made serious efforts to get rid of it. The reactionary effect of the methods of the radical abolitionists upon anti-slavery sentiment in Virginia is explained in detail, and the rise of pro-slavery sentiment is traced to the secession. Of the general conditions of slavery the author writes but little, though he gives a good treatment of the colonization movement and a discussion of the difficulties in the way of emancipation. The economic aspects of the "peculiar institution" are neglected. As to secession, Mr. Munford proves that Virginia was strongly opposed to such a step, and that only after she had vainly tried to reconcile the sections was she forced by the Federal policy of coercion to range herself with the cotton States that had already seceded. Of the characteristics of the Virginians who thus stood between the two extremes and were forced to choose one or the other, the author says: "As a people they exalted honor and courage—they exhibited the strength of the idealist combined on the part of many with the limitations of the doctrinaire; they decided questions by the standard of abstract right, rather than in their relation to the duties and interests of other peoples and other times; they were self-reliant, content to justify the integrity of their conduct to their own consciences rather than to the world; they were tenacious of their rights, and regarded a threatened invasion as not only justifying but compelling resistance." Secession came to these people as an event "long dreaded and much to be deplored. They met it with a firm adherence to the principles so often declared, but with profound regret that the occasion had arisen which rendered their assertion imperative. In the conflict thus joined, the people of Virginia took a stand predetermined by the beliefs and avowals of successive generations, and, impelled by an unswerving idealism, found their supreme incentive to action in their determination to maintain the integrity of principle."

*Autobiography  
of a Chinese-  
American.*

In a clearly-written narrative of moderate length, Mr. Yung Wing, sometime Associate Chinese Minister at Washington, and Commissioner of the Chinese Educational Commission, relates the main events of his active and useful life. "My Life in China and America" (Holt) is the book's title, and a prepossessing portrait of the author serves as frontispiece. Born of poor parents in the village of Nam Ping, near Macao, the boy Yung had the good fortune to receive the rudiments of an English education in a mission school, which gave him a desire to go still further in occidental learning. How his desire was gratified, chiefly through his own pluck and perseverance, how he entered the Monson Academy, was graduated, and then proceeded to Yale, where he

remained four years, took high honors in English, and was the first Chinese student to receive a degree,—all this is unassumingly told in the opening chapters; after which comes the account of his self-imposed labors for his country, his adventures in the Taiping rebellion, his work for the American education of Chinese boys, his appointment as joint minister with Chin Lan Pin at Washington, and his diplomatic activities in connection with the Japanese war of 1894-5. His opinion as to the cause of the Taiping rebellion is noteworthy. "Neither Christianity nor religious persecution," he maintains, "was the immediate and logical cause of the rebellion of 1850. They might be taken as incidents or occasions that brought it about, but they were not the real causes of its existence. These may be found deeply seated in the vitals of the political constitution of the government. Foremost among them was the corruption of the administrative government." In other words, it was "graft" that caused all the mischief. The author has excellent command of his adopted language, having in fact at one time all but forgotten his native tongue; and for both style and substance his book commends itself.

*Nearness  
to the ideal  
Greek spirit.*

Charon, seated on one of the twin peaks of Parnassus, surveying all the Greek world, had no wider range of vision than Professor Francis G. and Mrs. Anne C. E. Allinson, in their book on "Greek Lands and Letters" (Houghton). While the task that they assume of interpreting "Greek lands by the literature, and Greek literature by local associations and physical environment," in one volume, may appear Herculean, yet because of their simple *modus operandi* they have succeeded admirably in producing a scholarly, and yet withal pleasing, book of travel. They treat all of the fourteen odd divisions of Greece in the same manner,—first, its physical characteristics; then the mythological and historical accounts, to complete the stage setting; and finally the literature produced by and about each particular locality for interpreting Greek life and institutions. Thus Attica, open to all the world by reason of its geographical situation, became the world's intellectual and literary clearing-house in religion, politics, and the fine arts. Sparta, on the other hand, hemmed in on three sides by mountains, was "extraordinarily bare of artistic adornment." After a careful examination of the twenty chapters dealing with these sympathetic phases of physiography and literature, the reader feels that he has obtained, in a most learned and entertaining way, an outline of the different factors in Greek civilization, and has brought most vividly to his mind an inkling of "what is most vital in our Hellenic heritage." Travellers who digest the contents of this volume will feel that they are in close touch with the ideal Greek spirit, and that they have progressed from thyrsus-bearers to mystics. The four maps and numerous photographic illustrations, together with the colored frontispiece, are instructive and interesting.

*A scrap-book  
of Dickensiana.*

Ardent lovers of Dickens can never have enough of him; and so they will welcome Mr. W. Teignmouth Shore's attractive octavo, "Charles Dickens and His Friends" (Cassell), in which has been assembled a considerable selection of passages about Dickens by his contemporaries, and about them by him and by one another. Forster is, of course, the chief authority consulted, while Thackeray, Rogers, Carlyle, Jeffrey, Landor, Milnes, and our own Longfellow and James T. Fields, are among the host of others drawn upon for material. The author occasionally speaks in his own person, and at other times quotes without citing his authority. Five portraits of Dickens, with other illustrations, adorn the volume, and it is an interesting study to note the wide difference between the young Apollo of Maclise's painting and the somewhat severe and careworn middle-aged man from Frith's brush. The "door-knocker" beard of the latter portrait was abhorred by Forster, but Dickens himself gloried in it and was "told by some of his friends that they highly approved of the change because they now saw less of him." Mr. Shore has produced an agreeable scrap-book which evidences diligence, ingenuity, and not too slavish regard for method. No index is provided, and no list of authorities, nor is the reader's attention distracted by footnotes. Of preface, too, the book is innocent, and of appendix it pleads not guilty. It is just an unpretentious compilation of entertaining Dickensiana, a book to read in at odd moments and not to take too seriously.

*A college  
president's  
pilgrimage.*

The reader of Miss Caroline Hazard's volume, "A Brief Pilgrimage in the Holy Land" (Houghton) will wish that he might have heard the addresses that form the book, as they were originally given in the college chapel at Wellesley on Sunday evenings. With appropriate music for each address—Mendelssohn's *Elijah* for "Carmel by the Sea," the Pastoral Symphony for "The Plain of Sharon," Christmas music for "Bethlehem"; with graceful and rare-spirited sonnets read for a prelude; and with fitting quotations from the Scriptures for each address, there must have been an atmosphere of sanctity and a dim religious light which the printed book cannot give. Nevertheless, the fervor of the author gives us the light and the peace of one who, like her ancestors in the Crusades, went down from Carmel to the Sea of Galilee, and thence to the blessed feast at Jerusalem. There is a sufficient amount of historical background to make the book instructive as well as uplifting: the sights and incidents of the holy Past give the author occasion, which she wisely improves, for dealing with the no less holy Present. No doubt, as President Hazard says, "Wellesley ought to be a better college because its President has been on pilgrimage"; and equally, no doubt, every hearer of the addresses and every reader of the book will be somehow better for hearing and reading the story.

#### NOTES.

The H. W. Wilson Co., Minneapolis, publish a volume of "University Addresses" by Professor William Watts Folwell. The addresses are four in number, and are dated from 1869 to 1884.

Privately printed by Mr. Luther A. Brewer at Cedar Rapids, Iowa, we have a limited edition of Stedman's little book upon Edgar Allan Poe. The original of this work is now hard to obtain, which makes this beautiful new edition all the more welcome.

"Selections from the Economic History of the United States, 1765-1860," by Professor Guy Stevens Collender, is a publication of Messrs. Ginn & Co. It is in form a source-book, with extensive introductory essays supplied for the several chapters. There are fifteen main divisions, such as "Colonial Economy," "Transportation," "Settlement of the West," and "Economics of Slavery." The book is a large one, numbering over eight hundred pages.

"The People's Library," a series of handy and inexpensive volumes, which have had a large sale in England, will be put upon the American market by Messrs. Cassell & Co. Among the latest additions to the "Library" are to be noted Stevenson's "Master of Ballantrae," Hawthorne's "House of the Seven Gables," Jane Austen's "Emma," Charlotte Brontë's "Villette," Borrow's "Lavengro," Irving's "Sketch Book," Ruskin's "Crown of Wild Olives" and "Seven Lamps of Architecture," Pope's translation of the "Iliad," Defoe's "Journal of the Plague Year," Holmes's "Professor at the Breakfast Table," and Thomas à Kempis's "Imitation of Christ."

A unique and delightful publishing enterprise is that known—but not so widely as its merits deserve—as "John Martin's Letters for Children." One has only to send to the publisher (Morgan Shepard of New York), stating the age of the boy or girl to be written to, and once in every two weeks a letter is forthcoming. "John Martin" writes about animals and fairies and children and other things that children love. He puts in a rhyme or two towards the end, and a talk about books for boys and girls. He draws pictures to illustrate his stories, and his writing is plain, so that little folks can read it. There is a space for the name of each small recipient at the beginning of the letters; and this, with their friendly intimate style, would make it very difficult to prove to any of "John Martin's" many correspondents that the "Letters" are only a sort of bi-monthly magazine pleasantly disguised.

Mr. H. E. Marshall, who, several years ago, published a history of England for young readers, now gives us a companion volume in "The Child's English Literature" (Stokes). It is a difficult task to interest youth in the history of literature, but our author has achieved some measure of success by his avoidance of text-book methods, his adoption of a simple and unaffected style, and his choice of such material as can be brought into some sort of real relationship with childish interests. His scale of proportion is quite different, as is proper, from that which would be imperative in a book for older people. His book has, moreover, the advantage of a series of beautiful and instructive illustrations in color, to say nothing of its attractive typography and boldly-decorated covers. For the right kind of boy or girl from twelve to sixteen, we could not imagine a more welcome gift or delightful possession.

## TOPICS IN LEADING PERIODICALS.

March, 1910.

Adler, Jules. Charles H. Caffin. *Harper*.  
 Aldrich, Nelson Willmarth. Edwin Leffvre. *American*.  
 American Woman, The. Ida M. Tarbell. *American*.  
 Art in America, The Story of—II. Arthur Hoebler. *Bookman*.  
 Art, State of, in America. E. H. Blasfield. *No. Amer. Review*.  
 Authors, Great—Are They Dead? L. McClung. *Lippincott*.  
 Ballinger Case, The. S. E. White. *American*.  
 Beef Supply, Our, as a Business. W. C. Howey. *Rev. of Revs.*  
 Best Sellers of Yesterday. A. B. Maurice. *Bookman*.  
 Boy Criminals—VI. Ben B. Lindsey. *Everybody's*.  
 British Elections, The. Sydney Brooks. *North Amer. Review*.  
 Carnegie Hero Fund, Story of. H. M. Phelps. *World To-day*.  
 Chemistry—What It does for Humanity. W. Hard. *Munsey*.  
 Cherry Mine, Heroes of the. Edith Wyatt. *McClure*.  
 Children's Institution, A. G. Stanley Hall. *Harper*.  
 China, Western Invasion of. E. D. Burton. *World To-day*.  
 Coloratura Music, The Future of. Tetraxini. *Everybody's*.  
 Corporations, Regulation of. J. J. Hill. *World's Work*.  
 Democracy and the Church. C. B. Brewster. *No. Amer. Rev.*  
 Dependents, Rich and Poor. Bolton Hall. *Lippincott*.  
 Drama, Big Situations in the. C. Hamilton. *Bookman*.  
 Dramatic Unities, The. Brander Matthews. *Atlantic*.  
 Electricity as Source of Heat. D. C. Shafer. *Rev. of Reviews*.  
 England and Socialism. *North American Review*.  
 Farms, Our Rich. I. F. Maroonson. *Munsey*.  
 Federal Railroad Regulation. W. Z. Ripley. *Atlantic*.  
 Fels, Joseph, Work of. A. W. Wishart. *World To-day*.  
 France, Anatole. C. C. Washburn. *Atlantic*.  
 France, Politics in. Alcide Ebray. *North American Review*.  
 Government, The Powers of. G. Sutherland. *No. Amer. Rev.*  
 Grand Opera in English. M. T. Antrim. *Lippincott*.  
 Harben, W. N., Georgia Fiction of. W. D. Howells. *No. Amer.*  
 Hornsteiner, John. W. C. Howe. *World To-day*.  
 Housing, City, The Problem of. H. Godfrey. *Atlantic*.  
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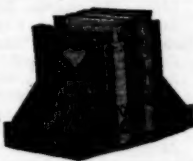
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